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Midwest Folklore

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**A GENERAL SURVEY
OF INDIAN FOLK
TALES**

I

INDIA OCCUPIES an important place in the history of world folklore. Especially in the field of folktales and fables she has played the part of the mother country. Indian fables have influenced the entire folk-tale literature of the western world and even AEsop's fables of Greece contain some Indian stories in their changed and distorted versions. The history of the translations of Panchatantra in the Middle Ages in the different languages of the western world is very significant for the student of folklore. The diffusion of the stories of Panchatantra in different shapes and forms in different lands of Europe presents

an interesting and profitable study. It was India which gave to the world the fables and folktales, and so it is that Dr. Hertel and Benfey regard this land as the mother country of all fables and fictions. There can be no divided opinion about India's unique contribution in this field.

II

THE ORIGIN OF THE INDIAN FABLES.

We may safely assume that from the earliest times of the life of Vedic Indians, tales of all sorts were current among the people. It was, however, a distinct and important step when the mere story became used for a definite purpose and when the didactic fable became a definite mode of inculcating useful knowledge. We cannot expect to find fables in the Rigveda but we can find a reference where Brahmanas are compared to croaking frogs. It is clear that we have recognition of a certain kinship between men and animals which comes out clearly in the Upanishads where we have the allegory of the dogs who search out a leader to howl for food for them. Granting that we have not here the didactic fable in which the actions of beasts are made the means of advising men, still we can realize how easy it was to pass to this form of instruction. In the great epic the *Mahābhārat* we find clear recognition of fables not only in the didactic book XII but also elsewhere. Not only do we hear of the bird that provided the equivalent of the golden eggs, but also of the mighty cat which deceived the little mice by an appearance of virtue so that they delivered themselves into her power. About the same time the Buddhists were already making another use of common belief in the close relationship of animals and men. They chose to illustrate the deeds and greatness of the Buddha in his past births by relating beast stories. The Jatak stories which number no less than 550 contain didactic fables illustrating the wisdom of Buddha in his previous lives. The contribution of the *Jātak Mālā* (Buddhist birth stories) in the history of Indian folktales is very important.

The fable, indeed, is essentially connected with two branches of science as the *Nitishāstra* and the *Arthashāstra*, which have this in common as opposed to *Dharmshāstra* that they are not codes of morals, but deal with man's action in practical politics and conduct of the ordinary affairs of every-day life and intercourse. At no time can we regard the didactic fable as intended merely to extol cleverness without regard to morality. There lingers around the work a distinct influence of *Dharmashāstra* tradition enshrined in the *Panchatantra*

which itself asserts that it was composed for the instruction of the sons of a king. It is the source book of Indian fables.

The form of the fable is essentially dictated by its origin. The story is naturally related in prose, but the moral is fixed in the memory by being put in verse form. It is natural that other didactic verses should be strewn in the tales. The maxim embodying the truth or point of the tale naturally stands in a different position from the more general didactic stanza. It was only in later stages that the didactic fable came to be written wholly or largely in verse.

Yet another peculiarity marks the form of the fable. It was a distinctly artistic touch to complicate and enlarge the theme, not merely by combining a number of fables to form a book, but to interweave the fables so that the whole would become a unity. This involved making the characters in the fables support their maxims by allusions to other fables, which they necessarily are asked to tell, resulting that in a fable, others are normally inserted, while the process may even be carried so far as to include in such an inserted fable another inserted fable.

Panchatantra

Panchatantra is the most important book of Indian fables. It has greatly influenced the folktales not only of the east but of the west also. It is the main source of Indian folktale literature. The adventures of the *Panchatantra* in foreign lands are very interesting and significant. The original of the numerous works which have come down to us usually in the style of *Panchatantra* is now lost. But we can certainly find our way back to the substance of the original and even to a considerable measure of its form by the examination of the chief of its representatives. We can surely discern four main groups of them. The first is the Pahlavi version of the *Panchatantra* made before A.D.570, but now unfortunately lost, which itself can be reconstructed in substance from an old Syrian and an Arabic version with the later texts based on the latter. The second is a version produced in north-west India which was interpolated in the version of Gunādhyā's *Brihatkathā*. The third is represented by two Kashmiri versions styled *Tantrā-Khyāyikā* and by two Jain recensions which derive their matter from a text akin to it. Fourthly, we have the common ancestor of the southern *Panchatantra*, the Nepalese *Panchatantra* and the popular *Hitopadesh*; the latter two are derived from a version sister to the southern *Panchatantra* which is now lost.

The reconstructed text of the Panchatantra is unquestionably a text-book for the instruction of kings in politics and the practical conduct of every day life, but it is also a story-book and the author was not inclined to cut down his stories merely to the bare minimum necessary for his task of instruction. This is true to human nature, and it doubtless accounts for the insertion of stories which are rather *märchen* than fables.

The Hitopadesh

The Hitopadesh is the most popular book of Sanskrit fables. It was composed by Narayana Pandit who lived under the patronage of king Dhavalchandra of Bengal who flourished in the 14th century A.D. The purpose of writing this book has been explained by the author as to instruct the royal princess in the art of politics, morality, and worldly wisdom. The political interest of the Panchatantra is fully maintained in this book; though Narayan Pandit adds much, he is specially fond of bringing together large selections from the Kāmāndakīya Nītisāra. Narayan Pandit has freely drawn upon Panchatantra, a fact which he has himself frankly admitted. Many of the stories in this book have been adopted from the Panchatantra. Its style is simple and lucid, so it serves as a primer for beginners.

The Brihatkathā

There is no doubt that one of our really serious losses in Sanskrit literature is the disappearance of the Brihatkathā of Guṇādhyā, a work which ranked beside the Mahābhārat and the Rāmāyan as one of the great storehouses of Indian literary art. Its existence is asserted first definitely by name in the Seventh Century by Subandhu and Bāna in their romances, and Dandin in his Kavyadarsh attests its fundamental importance. The Brihatkathā which was the greatest storehouse of Indian folktales and fables was written by Guṇādhyā who was the court-poet of King Hala. Some scholars attribute its composition to the Fifth Century, but others are of the opinion that it was written in the First Century A.D. The original Brihatkathā was composed in the Paishāchi language which was one of the forms of the Prākṛit language. At present, we have no specimen of this language, for the original Brihatkathā has disappeared. In the state of our present knowledge, it is very difficult to ascertain the exact contents and form of this great story book.

Fortunately, we possess three Sanskrit translations of this work.

(1) Brihatkathā-sloka Sangraha is the earliest Sanskrit translation of

Brihatkathā. Its author was Buddha Swami who hailed from Nepal and who flourished in the Eighth Century of the Christian era. The work preserved is merely a fragment, though there is no adequate reason to hold that it is defective at the beginning. The book is divided into cantos of which twenty-eight survive, probably a mere fraction of the original, though it extends to 4,539 verses. There is much to suggest that Budhaswamin followed far more faithfully his original than the Kashmirian authors. Assuming that the Shloka-Sangrah was written on the same scale throughout, it may have contained 25,000 verses, certainly an adequate number but not necessarily excessive.

Brihatkathā manjari

Kshemendra, the author of this work, was the court poet of Anant who was the king of Kashmir. He flourished in the Eleventh Century. Kshemendra was a man of versatile genius and he has abridged the stories of Rāmāyan and Mahābhārat in his Manjaris. The present book which contains 7,500 slokas relates in simple Sanskrit the various stories of beasts and birds, but it is difficult to say how far it preserves the original. In lieu of seeking to write interesting summaries, Kshemendra has thought it enough to relieve the barrenness of his versions by interpolating elegant descriptions at intervals.

Kathāsarit-Sāgar

Somadeva, a Brāhman of Kashmir, son of Rāma wrote his immortal work Kathāsarit-Sāgar between 1063 and 1081 in order to divert the troubled mind of Suryamati, a princess of Jalandhar, wife of Anant and mother of Kalash. In addition to the division into Lambhakas, Somadeva has put one of his own composition into Taranges which number 124 in all. The name Tarangas, 'billows,' being chosen obviously in relation to the title of the work, which is most naturally styled as Kathāsarit-Sāgar, 'Ocean of the Rivers of Stories.' Kalhana, the great Kashmirian historian, was apparently influenced in his choice of title for his chronicle — Rāj Tarangini- by Somadeva.

Kathāsarit-Sāgar is the most popular book in Sanskrit literature in which the stories of the Brihat-Kathā are preserved. This book has been translated into English by C. H. Tawney and edited with exhaustive and critical notes by Dr. Penzer. The popularity of the work is great, and it has been translated into many modern Indian languages. Kathāsarit-Sāgar, as its name suggests, is a veritable ocean of stories. It contains all sorts of fables and folktales where birds and beasts are employed to give some moral lesson.

In spite of many gaps and shortcomings, Somadeva has been successful in producing a unified work. But the merit of the *Kathasarit-Sagar* does not rest on its construction only. It stands on the solid fact that Somadeva has presented in an attractive and elegant form a very large number of stories which have for us a varied appeal. The author has been able to maintain the interest of the readers throughout his book. Its style is simple and lucid, hence it is easy to pick up the meaning and enjoy it. Somadeva's taste is shown by the fact that, though he likes to conclude a tale with a different metre, only 761 out of his 21,388 verses are in more elaborate metres and he resists the temptation to indulge himself in word plays, contenting himself with the swift, easy flow of the simple narrative. Somadeva's 'Ocean of stories' contains 24,000 slokas which are more than treble those of Kshemendra's work.

Shivadas was the author of 'Vaital Panchavinshatika' a collection of twenty-five folkstories which are related to King Vikramaditya. The book is written in easy and lucid prose. Each and every story relates the practical wisdom of the king. These stories are very old as they have been referred to in 'Brihatkāthā manjari' and 'Kathā-sarit-Sāgar.' 'Shuka-saptati' is a collection of seventy stories told by a parrot. It is handed down to us in two recensions, both of uncertain date, but certainly known in some form to the Jain Hemachandra. *Sinhāsandvatrinshikā*— a book of thirty-two tales told by the statues of maidens on a throne, which is alleged to have been discovered by Bhoja of Dhārā in the Eleventh Century, when that king desired to sit on it. The throne, it turns out, had been won by Vikramaditya as a gift from Indra, and after his death in battle against Shālivāhan had been buried in the earth, and the thirty-two spirits bound there in statue form tell tales of the great monarch and receive release.

The close contact of the literature of tales with the people is shown by the fact that later we find apparent Sanskrit versions of various works written in modern Indian languages as in the 'Bhāratadvātrinshikā,' tales intended to deride Brahmans and obviously of Jain inspiration. Shivada's *Kathāmava*, thirty-five tales including stories of fools and thieves, and Vidyapati's 'Purush-parikshā,' a collection of thirty-four stories, present interesting reading. To the same century belong also the unhistorical legends of authors and other important persons contained in the 'Prabandhachintāmaini' and the 'Prabandha Kosha' of the Jain writers Merutung and Rajashekhar. The 'Bhojaprabandha' of Ballalsena which deals with the legends of the court of Bhoja was written in the Sixteenth Century. It contains much unhistorical material, but the stories are very interesting.

Thus, we can easily imagine the vastness of folktale literature in Sanskrit. It contains all sorts of stories: fables, legends, myths, *märchen*, and fairy tales. Modern Indian languages have inherited a rich legacy from Sanskrit in the field of folktales. This is why each Indian language is a vast store house of popular tales.

III

FOLKLORE RESEARCH

Indian scholars have done much commendable research work in the field of folksongs. They have collected and edited scientifically the popular songs of the various regions of this great country. But to the field of folktales they have not devoted the attention and care it really deserves. It would be convenient for us here to treat this subject according to each state.

Hindi which is the mother tongue of the people of U.P., M.P. Bihar and Rajasthan has many dialects such as Braja, Awadhi, Bundelkhandi, Bhojapuri, Chhattisgarhi, Rajasthani, etc. Each of these dialects contains a vast store of folktales which are very interesting. Pandit Shiva Sahai Chaturvedi has done pioneer work in collecting and editing the folktales of Bundelkhand. He has tried to maintain the originality of these tales. The folktales of Braj, a dialect spoken round about the district of Mathura, have been collected by Dr. Satyendra with great care. Mahā Pandit Rahul Sāṅkṛityayan is a great scholar of Buddhist religion and philosophy. He has many works to his credit in this field. Rahulji has edited a book on the folktales and songs of Kuru Pradesh. A collection of folktales of the Himalayas was published by the Reverend Mr. E. S. Oakley and Tārādatta Gajrola in 1935. The book presents a beautiful collection of popular tales told by the people of the great Himalayas. Many years ago, B. D. Sharma wrote an article entitled 'A Folk Tale from Kumaun,' which was very interesting.¹ Dr. K. D. Upadhyaya — the Founder of Indian Folk Culture Research Institute at Allahabad, U.P. (India), has done much research work in the field of Bhojapuri popular tales. He has taken down these tales from the lips of village story tellers and thus he has tried to preserve their originality and freshness in his recent book on Bhojapuri folktales. Some beautiful collections of Rajasthani folktales have been published by Pandit Surya Karana Pārik and other scholars. Dr. Shyam Paramar's collection of *Mālavi Folk Tales* and Dr. Govinda Chatak's *Folk Tales of Garhwal* are books which are meant for children. Many booklets on the folktales of different regions of India have been published by Atma Ram and Sons, New Delhi, who mainly cater to the needs

of school boys. There is no life and freshness in these stories as they have been presented in translations which are done in Khari Boli (Hindi).

Bihar is one of the richest states in India in the field of folklore and folk culture. It may be called a veritable paradise for anthropologists. Folklorists and sociologists can find here ample material for their research work. There live many primitive tribes with their unique customs and traditions. Their ideas, about creation, gods and goddesses, sin and virtue are totally different from others. Santals are one of prominent primitive tribes of Bihar, and the district of Santal Paragana is named after them.

P. O. Bodding has done a pioneer work in collecting the folktales of Santals in three big volumes.² It is one of the most important contributions to the study of Santali tales. The learned author has devoted much care and attention to collecting these popular stories of Santals. This voluminous work speaks volumes about the perseverance and devotion of this scholar. A Campbell's *Santal Folk Tales* is another important book of stories of the Santali people.³ This is perhaps the earliest collection; hence, it has its own significance. C. H. Bompas in his *Folk Lore of Santal Paraganas* has collected many customs and traditions of the Santals.⁴ He has given some popular stories also to illustrate his point. F. T. Cole's 'Santali folk lore' is an earlier attempt in the same direction.⁵ Cole has done a great service to the cause of folklore by bringing to light the rites and rituals, beliefs, and superstitions of these primitive people in the eighties of the last century.⁶ Sarat Chandra Roy is the greatest authority on the primitive tribes of Bihar. He has written many learned monographs dealing with customs, traditions, popular religion, beliefs, and superstitions of these tribes. His book on Santals presents a true and trustworthy account of the life of these simple and unsophisticated people. He has collected many popular tales in this work. *The Bihors*⁷ and the *Oraons of Chhota Nagpur*⁸ are standard works which give a brilliant and interesting account of these people. It is needless to point out that these works also contain some popular folkstories. Sarat Chandra Mitra was a great folklorist who did much spade work in the second half of the last century. He has written some very important articles in the pages of *Indian Antiquary* and other research journals. His "Studies in the Folklore of North Bihar,"⁹ and "A Bihari Nursery Story"¹⁰ are valuable articles which deal with folktales and customs of North Bihar.

W. G. Archer I.C.S. who was posted as the S.D.O. of Gumala sub-division of Ranchi district has published many folksongs, folk-

tales, riddles, and proverbs of the Santals who inhabit that area. He has performed this thankless task with great patience with the help of Mr. Lakara. Shri Doman Sahu 'Samir' who has devoted his life for the uplift of the Santals has printed many folktales in the pages of 'Hod Sombād' which he has edited for many years. His contribution in this field is significant.

Much spade work has been done in the field of Bengali folk literature by scholars. The name of the Reverend Lal Bihari De will long be remembered for his pioneer work. His *Folktales of Bengal* was published in the eighties of the last century¹¹ and was a very popular book for a long time. But the credit for collecting the beautiful folk stories of Bengal must go to Shri Dakshinā Ranjan Mitra-Majumdar whose *Thākur Mār Jhuli* and *Thākur Dādār Jhuli* are the most popular collections of rural Bengal. These stories have the originality and freshness of the folk story tellers. Mitra-Majumdar had his own technique of telling the stories. It is really a tragedy that such a great scholar of folk-literature has been recently snatched away from us by the cruel hands of death. Dr. D. C. Sen one of the leading folklorists and scholars of Bengal has dealt, at great length, with the folk stories of Bengal in his scholarly work.¹² He has made a comparative study of Bengali and Greek folktales and has tried to show that many characters of the Bengali tales are similar to those found in AEsop's fables which are ultimately influenced by the Panchatantra. W. McCulloch's *Bengali Household Tales* presents a good collection of Bengali stories.¹³ But the freshness and beauty of these tales have been lost in their English translation. Shri K. N. Banerji's *Popular Tales of Bengal* is a good collection of its kind.¹⁴ C. H. Bompas has tried to draw the attention of scholars towards the richness of Bengali folk stories in one of his scholarly articles entitled 'Folk tales of Bengal.'¹⁵ G. H. Damant's 'Bengali folk lore from Dinajpore' is a fair attempt in the right direction.¹⁶ Francis Bradley-Birt has collected the fairy tales of Bengal.¹⁷ Shri Shankar Sengupta, Secretary, Indian Folklore Society, Calcutta, is doing a signal service for the cause of Bengali folk literature by publishing some folktales of Bengal in the pages of *Indian Folk Lore*. Dr. Ashutosh Bhattacharya of the Calcutta University has presented a Critical study of Bengali tales in his famous book *The Folk-literature of Bengal*.¹⁸

Assam is the easternmost state of India which presents a very rich field for folkloristic studies. Here are found many primitive tribes such as the Nagas, the Khasis, the Mikirs, the Daphalas, Angami Nagas, etc., which have their peculiar rites and rituals, customs and traditions. Foreign missionaries were the first people who penetrated

into the dense darkness of forests and who studied the language and literature of these hill tribes. Folklorists of India owe a deep debt of gratitude for the pioneer work of these faithful preachers of the religion of Christ. They did not only study the folk literature of the these tribes but also their popular religion, beliefs and superstitious, customs and traditions.

J. H. Hutton has dealt with the folktales of 'The Angami Nagas of Assam' in the pages of *Folklore*.¹⁹ In collaboration with C. R. Pawsey he collected the folktales of the Nagas and has published them under the title *Folk Tales from the Naga hills of Assam*.²⁰ The folktales of Lushai tribe have been brought to light by J. Shakespear.²¹ We have a collection of Kachari folktales and rhymes by J. D. Anderson.²² J. Barroah has shown much care and patience in collecting the folktales of 'Assam'.²³ Shri S. C. Das has presented in a very simple and lucid style the tales of wandering mendicants in his book in Assamese *Mor Deser Sadhukatha*.²⁴ A. Das's book entitled *Asamiya Sadhu* is another readable book on the subject.²⁵ We have some very good monographs on tribes of Assam dealing with their religion and society. A Major Playfair's book on *The Garos* is a standard one.²⁶ Edward Stack and Lyall have given a very good account of the 'Mikirs'.²⁷ Both of these books contain the folktales of these people of Assam. Raj-Khowa has dealt with rather an uncommon subject, the *Assamese Demonology*.²⁸ Demons play a very important part in the life of the common-folk. There are many stories of ghosts, demons, and spirits which are told by the elderly ladies of the house to frighten their young children. K. V. Rafy has written a book on the '*Folk Tales of Khasis*' in which he has collected the popular stories of the people of Khasi tribe. But the most scientific and systematic study of Assamese folktales has been presented by Dr. P. D. Goswami, the young, talented and promising scholar of Assam, in his dissertation for Ph.D. Degree entitled *Studies in the Folk Lore of Assam: the Ballads and the Märchen*.²⁹ Dr. Goswami has taken great pains in classifying and studying the folk stories of Assam. His book bears the stamp of his deep scholarship and critical judgement. It is an authentic work on the subject. Dr. Stith Thompson of Indiana University, U.S.A., has made use of this work in his recent publication on the *Oral Tales of India*. Dr. Goswami's other work, *The Folk literature of Assam*, is a popular book in which he has devoted a chapter to the study of Assamese folktales. In one of his articles he has tried to find out the Cinderella motif in the folkstories of Assam.³⁰ Thus the contribution of Dr. Goswami in the field of Assamese tales is very important.

Dr. K. B. Das of Vishwa Bharati University, Santi Niketan, is a sound scholar who has made a significant contribution to the study of Oriya folklore. His Ph.D. thesis, entitled *Oriya Folk Songs and Stories*, is a monumental work of more than eight hundred pages written in a simple and lucid style in Oriya. Dr. Das has devoted a considerable part of his thesis to the study of Orissan folktales. For the first time here we find a critical analysis of motifs which are found in the rural tales. There are many stories in the book which have been given to illustrate the point of view of the author. Dr. Das has dealt in a nutshell with the importance of folktales in his English book *Studies in Orissan Folklore*. Dr. Verrier Elwin who is an authority on the oral literature of middle India has recorded the *Tribal Myths of Orissa*. Here stories connected with creation, heaven, and hell, life and death of the tribal people have been taken down from the lips of tribal story tellers. Padma Shri Laxmi Narayan Sahu's book on the '*Hill Tribes of Jeyapore*' is an important work of its kind.

Dr. Verrier Elwin has devoted his life to the study of the folk literature of Madhya Pradesh. His special subject of research and study are the hill tribes which live in this state. Dr. Elwin has written scholarly monographs on some of the important hill tribes of Madhya Pradesh. His books on the Baiga, the Agaria, the Maria and the Gonds are full of original research and hence he is regarded as an authority on the subject. Besides these monographs, he has collected, translated, and published the folktales of Mahakoshal—a region which lies round about Jubbalpur.³¹ The stories of Heaven and hell, life and death, creation and destruction of the earth have been presented by Elwin to the scholarly world in his voluminous book *Myths of Middle India*.³² The learned author has tried to find some common motifs in these myths. Much of the charm of Dr. Elwin's stories has been lost in their translations. As he has not given the original folktales in his books, it is very difficult to determine how far the translation is faithful to the original text.

The folktales of Chhattisgarh have been collected by T. H. Twente.³³ Dr. Hiralal and R. V. Russel have written a voluminous book in four big volumes on the *Tribes and Castes of the Central Provinces of India*.³⁴ Here many myths and folktales of these tribes have been given. M. R. Pedlow in his article on the folklore of the Central Provinces has dealt with the customs and traditions of the people of this State.

The Punjab was the sword-arm of India. It was the land of warriors and heroes who fought many a tough fight with their foes.

So it is but natural that here many heroic songs and tales are sung by wandering minstrels. The legends of Raja Rasalu have been preserved in the Punjabi in many versions. Charles Swinerton has collected the legends of this Raja in his book *The Adventures of the Punjab Hero Raja Rasalu*.³⁵ He has published the four legends of King Rasalu of Sialkot in which four different versions of the same legend have been given by the author.³⁶ Raja Rasalu was a popular hero of the Punjab and his fame crossed the frontiers of his province and spread to other parts of this country. Dr. Verrier Elwin has searched out a different version of the legend of Raja Rasalu which is prevalent in Mahakosal; thus he seems to have been a popular figure of his time. Swinerton's other book is the *Indian Night's Entertainment* or the folktales from the Upper Indus in which he has given some very interesting and charming stories which are told by the village folk while seated round the fire in the cold nights.³⁷ Sir R. C. Temple's *The legends of the Punjab* in three volumes is a monumental work of its kind.³⁸ The author has taken great pains in collecting these legends from all over the Punjab. Swinerton and Temple are two names which stand out prominently as the pioneers of folktale collecting among the Punjabi. So far as is known to the present writer, their works are still unsurpassed in this field. Alice E. Dracott's *Simla Village Tales* or the folktales from the Himalayas³⁹ is a collection of rural stories told by the people in the country-side. L. V. King has published the *Tales of the Punjab* in the pages of *Folklore*.⁴⁰ H. A. Rose has dealt, in a nutshell, with the legends of the Punjab.⁴¹ Shri Devendra Satyārthi is a pioneer in the field of folksong collection. He has toured the whole of India and has collected some beautiful specimens of folksongs and tales from each and every state of this great country. Besides India, he has travelled to Ceylon and Burma also in his search for songs. He has devoted his life to the cause of Indian folksongs. His numerous works in the Punjabi, Hindi and Urdu dealing with the different aspects of folksongs bear testimony to this fact. He has written many articles dealing with songs and stories of his own state. Shri Narendra Dhir, the young and talented folklorist of the Punjab, has published his book on folksongs of the Punjab. It is hoped that one day he will be able to present a book on the folkstories which are told by the people living in the land of the five rivers.

Sir Aurel Stein was a great archaeologist, but his interest in folk literature was no less. When he was in Kashmir in the nineties of the last century he invited Hatim, a Muslim story teller, to tell some folkstories. Sir Aurel took down these tales from the oral dictation

of Hatim and translated them into English.⁴² These stories are known after the name of their teller as *Hatim's Tales*. J. H. Knowles has collected the *Folk Tales of Kashmir*⁴³ in the nineties of the last century. Steel and Temple's *Wide Awake Stories* is a collection of popular Kashmiri folktales. F. A. Steel has given a beautiful account of the folklore of Kashmir in his articles.⁴⁴ Pandit Somanath Dar's book on *Kashmiri Folk Tales*⁴⁵ is a fine collection of its kind. Being himself a Kashmiri, Shri Dar is well acquainted with the land and its people. So his collection and selection of the folkstories have been judicious. Under the able guidance of Pandit Ram Nath Shastri, the Dogari Sanstha (Institute) of Jammu has been doing commendable work in collecting, preserving and publishing the folk literature of Kashmir.

C. A. Kincaid has rendered a great service to the cause of Gujarati folk literature. He has collected some beautiful stories in his book *Folk Tales of Sind and Gujrat*.⁴⁶ In his *Deccan Nursery Tales* some fine tales have been presented which are told by the mother while lulling their babies to sleep.⁴⁷ Kincaid has given a graphic account of the adventures of the outlaws of Gujrat. Sri Jhaverchand Meghāni will always be remembered not only as a collector but also as a critic and scholar of Gujarati folk literature and a sweet singer of folksongs. Meghāni was a great genius and has enriched all the branches of folk literature, i.e. folksongs, folktales, ballads, etc. He toured all over Gujrat and Saurashtra and collected songs and tales which were popular among the rural people. Meghāni has published his collection of folksongs in several volumes. The Blissful Night *Radhiyalī Rat*, published in four volumes, contains some fine folksongs which are full of pathos and sentiment. *Chundadi* in two volumes are marriage songs in which the joy and happiness of the marital parties are expressed. The *Ritu Gito* is a collection of seasonal songs, and *Halardan* is a book of cradle songs and nursery rhymes. But Meghani's contribution in the field of folktales is no less important. *Saurashtra Ni-Rasadhar* (Volumes I-V) and *Sorathi Bahār Batiyā* (Vols. 1-3) are collections of Gujarati folktales which he has made with great care. In his other book *Sorathi Git-Kathao* longer narratives are found. *Dadajuni Bāto* and *Doshi Mani Bāto* are beautiful collections of cradle tales. The Vernacular Society of Gujrat and Forbes' Gujarti Sabhā are rendering valuable service to Gujarati folk literature by publishing folksongs and folktales of this region.

W. E. Dexter has published a book on *Marathi Folk Tales*.⁴⁸ Professor Durga Bhagawat in her recent book on the *Outlines of Folk Literature* has dealt in great detail with the classification and

characteristics of folktales.⁴⁹ She has explained in her simple and lucid style the importance of each and every type of folktale. Her treatment of folk narratives exhibits her masterly grasp of the subject.

South Indian languages are very rich in folk literature. Mr. While has collected the tales of a Telugu Pariah tribe.⁵⁰ Pariahs are a low class people. Mr. While has done a great job by recording their tales. Shri N. Kuruthalwar's article on the tales of Telugu Vaishnavas presents a short account of the tales which are prevalent among the high caste Hindus.⁵¹ Shri G. R. Subramiah Pantulu in his book on the *Folk Lore of the Telugus* has given some stories which are very popular among the people of that region.⁵² Besides this, he has contributed a number of articles on the folk culture of Telugus.⁵³ T. Shivasankaram's article is a welcome attempt on the same subject.⁵⁴ M. N. Venkat Swami has recorded the popular tales relating to eclipses found among the Telugus. Many research scholars are doing useful research work in the Universities of Waltair and Hyderabad on the folk literature of Andhra Pradesh. It is hoped that their work will see the light in near future and will enrich our folk culture.

Tamil literature is very rich in folksongs and folktales. It has a tradition of thousands of years. A. D. Rosario has written an informative article which throws light on the folklore of the Tamils.⁵⁵ Paul Schulze has presented a critical analysis of the folktales of the Tamil people in his book *Dravida Märchen der Kuvi-Kond*. E. Thurston's authoritative and voluminous book *Castes and Tribes of Southern India* in seven big volumes⁵⁶ gives in detail the account of the various castes and tribes which live in South India. Thurston has given many folksongs and tales of these tribes in his book. These tales present a glimpse of the life and customs of these people. M. N. Venkat Swami's article on "Folklore from Dakshina Desh" is an informative one.⁵⁷ Many articles dealing with folksongs and folktales of Tamils have been published in the earlier volumes of *Indian Antiquary*. The Tamil Academy is doing its best to bring to light the oral literature of the Tamil people.

Some general books on Indian fairy tales and fables have also been written by scholars. Maive Stokes wrote in the eighties of the last century a book entitled *Indian Fairy Tales*⁵⁸ in which he has given the stories of Indian fairies. Mark Thornhill's *Indian Fairy Tales* is another work on the same subject.⁵⁹ Maharani Sunity Devi has also collected some fairy tales which are generally confined to Bengal.⁶⁰ The *Orient Pearls* by Sovana Devi is a fine collection of Indian stories which are very charming.⁶¹ Her selection is really

laudable. Mary Frere is famous for her collection of two story-books. The first is the *Fairy Tales from India*⁶² and the second is *Old Deccan Days*⁶³. E. M. Gordon's *Indian Folk Tales* is a collection of Indian folk narratives. Ram Swami Raju has served the cause of Indian folklore by publishing his work on *Indian Fables*.

India is very rich in fables. The Panchatantra and Hitopadesh are full of didactic and instructive stories which are told by a bird or a beast. Hence there is no dearth of fables in our country.

The latest and the most original book on Indian folktales is written by Dr. Stith Thompson. It is a product of the author's twenty years of continuous research work and activity. The book entitled *Oral Tales of India* is really a motif-index of Indian folk tales. This is the first book of its kind and exhibits the deep scholarship of the learned professor who is recognized authority on the subject.

Recently, the International Congress for Folk Tale Research has met at Kiel (West Germany) under the able guidance of Dr. Kurt Ranke to discuss the problems of folktales. It is hoped that this Congress will be able to give a lead to the systematic and the scientific study of folktales in the different parts of the world.

NOTES

¹ *Folklore*, VIII, 181-84.

² Oslo & Cambridge, Mass., 1925-29.

³ London, 1892.

⁴ London, 1909.

⁵ *Indian Antiquary*, IV, 10.

⁶ *Indian Antiquary*, IV, 10.

⁷ Ranchi, 1925.

⁸ Ranchi, 1915.

⁹ *J. Anth. Society of Bombay*, IX, 322-32.

¹⁰ *J.B.O.R.S.*, XVII, 189.

¹¹ London, 1883.

¹² *The Folk Literature of Bengal*, Calcutta University, 1920.

¹³ London, 1912.

¹⁴ Calcutta, 1905.

¹⁵ *J.P.A.S.B.* (N.S.), XXV, 96.

¹⁶ *I.A.*, I, 115.

¹⁷ London, 1920.

¹⁸ Calcutta University publication.

¹⁹ *Folklore*, XXV, 496-98.

²⁰ *Ibid*, XXXVIII, 397-405.

²¹ *Folklore*, XX, 388-413.

²² Shillong, 1895.

²³ Howrah, 1916.

²⁴ Jorhat, 1939.

²⁵ Barpeta, 1941.

²⁶ London, 1909.

²⁷ London, 1908.

- ²⁸ Gauhati, 1905.
- ²⁹ Gauhati University, 1953.
- ³⁰ *I.H.Q.*, 1947, 311-19.
- ³¹ *O.U.P.*, Bombay.
- ³² *Ibid*, Bombay.
- ³³ New York, 1938.
- ³⁴ London, 1916.
- ³⁵ Calcutta, 1884.
- ³⁶ *Folklore*, I, 129.
- ³⁷ London, 1892.
- ³⁸ Bombay, 1884, 1885, 1900.
- ³⁹ London, 1906.
- ⁴⁰ *Folklore*, XXXII-XXXVII.
- ⁴¹ *Indian Antiquary*, XXXVII, 149; XXXV, 300.
- ⁴² London, 1923.
- ⁴³ London, 1893.
- ⁴⁴ *I.A.*, XI, 230, 260.
- ⁴⁵ Bombay, 1949.
- ⁴⁶ Karachi, 1925.
- ⁴⁷ London, 1914.
- ⁴⁸ London, 1938.
- ⁴⁹ Bombay, 1957.
- ⁵⁰ London, 1899.
- ⁵¹ *Indian Antiquary*, XXXV, 48.
- ⁵² Madras, 1905.
- ⁵³ *I.A.*, XXVI and XXXIV.
- ⁵⁴ *I.A.*, XXXV, 31.
- ⁵⁵ *Orientalist*, II, 183.
- ⁵⁶ Madras, 1909.
- ⁵⁷ *I.A.*, XXXIV, 21.
- ⁵⁸ Calcutta, 1879.
- ⁵⁹ London, 1889.
- ⁶⁰ London, 1923.
- ⁶¹ London, 1915.
- ⁶² Philadelphia, 1926.
- ⁶³ New York, 1897.

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MUSICOLOGICAL TECHNIQUES OF BALLAD ANALYSIS

BECAUSE OF THE nature of the ballad and methods of collection, there are relatively few musical factors which can be examined. In the light of the tradition which has been handed down—or, better still, established from—the Child techniques, the folklorist may still have doubts as to the value of analysis based upon musical factors. Although, musically speaking, there are many sound reasons for the analysis of a ballad “whole” rather than “part,” most of which will be suggested in the appropriate sections below, the comparative study of versions and variants can greatly profit from the procedure which will be suggested below. I believe that musical analysis can produce results which would be most welcome to the folklorist who, using the

related disciplines of musicology and anthropology, could then reach tenable conclusions as to the geo-cultural effects on the ballad and folksong.

Tempo, found in all music, is the most obvious element to study in music. Perhaps the easiest method would be to mark the number of beats per minute, *i.e.*, the number of times the foot taps in the space of one minute. This may be done quickly and easily by counting the beats for fifteen seconds and then multiplying by four. The collector may mark his manuscript with "X beats per minute," or just "M:XX." Thus, in the case of a ballad like "The Butcher Boy," the marking may be M:84.

The function of the speed of the song in relation to the analysis of various groups is obvious. However, very few collectors ever bother to mark their manuscripts, and even the best collections have omitted this important element. One can only hope that the increasing sophistication of scholars in the field of balladry will remedy this situation.

The use of the tape recorder has greatly facilitated the analysis of a ballad's harmonic structure. However, there are certain problems which, even when this machine is used, still cannot be definitely solved. For example, what conclusions can be reached when the source sings without accompaniment? If the melodic line follows the tradition which we ordinarily associate with the nineteenth and twentieth century Anglo-American culture, the harmony will ordinarily follow the tonic (I), sub-dominant (IV), dominant (V) pattern to which we are accustomed. Unless the interviewer is practiced in the taking of harmonic dictation or a tape is used, there is no definite way of determining the harmonic structure when there is no accompaniment.¹

In the comparative analysis of a group of ballads, one of the first steps is to divide each melodic line into parts. The first division is obviously that into phrases which equal the individual lines of the poem. This may be further divided according to the complexity of the line and the line similarity or lack of similarity between variants.

After making the above division, one can begin a melodic comparison. A device for this analysis which I find to be extremely useful is that of the tune outline. This consists of ridding the melody of embellishments and ornaments, leaving only a concise pattern which is eminently suitable for basic comparison.² The greatest problem, and one which I find difficult to overcome, is the subjectivity of this procedure. What constitutes ornamentation? How can this be defined? Obviously, trills, squeezes, and such, are not necessary to a

melody as such, but the note which they embellish may be basic. Because of this, I feel this technique must be utilized as a check point on further analysis. I have generally found that my results are about the same, whichever method I use.

The amount of error in the analysis can be minimized by the further division of the melody into semi-phrases, *i.e.*, the division of the phrase into two parts. Thus, one can characterize the semi-phrases by motif patterns.

The image displays four staves of handwritten musical notation, each representing a variant of the song "The Butcher Boy." Each staff is divided into two parts by a wavy line, labeled 'a' and 'b' respectively. The notation includes treble clefs, key signatures (one sharp and one flat), and various note values and rests. The variants are identified by handwritten text to the right of each staff: "Mays, Virginia Winkelman", "Vaughan, Missouri Belden", "Brown, Vermont Flanders", and an unlabeled variant at the bottom. The notation is written in ink on a white background.

The above examples show the melody and melodic outline for the first phrases of four variants of "The Butcher Boy." I have further divided each one (by means of the wavy line) into semi-phrase a and b. Each semi-phrase can then be classified according to its contour or pictorial pattern. By means of this system, for example, the above-mentioned ballad and its variants fall into three distinct groups with a very few variations. The A form has a combination of an ascending (A, C¹, E¹)³ contour for semi-phrase a, and a triangular (C¹, E¹, C¹) pattern for semi-phrase b. Variant B has

an ascending contour combined with a descending (A, E, E); C has a horizontal (B, B, B) pattern combined with a triangle contour (F, G, E).⁴

A further examination of phrases and semi-phrases can be made on the basis of the ballad's range as well as the interval between certain parts of the ballad. I have reproduced a short section of a chart which deals with similar versions of "The Butcher Boy."⁵

	I	II	III
Text A:	P5	Pprime	M3
Text E:	P5	M2d	M2
Text K:	P5	Pprime	P5

or—

Group I refers to the relationship between the first and last notes of semi-phrase a; group II to the first and last notes of the semi-phrase b; group III to the relationship between the first and last notes of the phrase. Even with ornamentation this provides a basis for analysis, since the embellishments often precede the major note. Even when this follows the tone, the ornamentation often resolves to the primary note itself. To facilitate the analysis, it is desirable that the analysis be based upon the melodic outline rather than the melody itself. In this way, one is necessarily dealing with the basic structure rather than any ornamentation which singers have added.

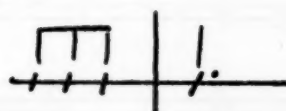
For further confirmation of the similarity of those variants, one again may return to the melodic outline.



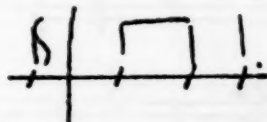
Although there is variation, the similarity in form is unmistakable, with an ascending "a" pattern followed by a triangle "b" section.

Although one of the most essential parts of music, rhythm is certainly one of the most difficult elements with which to deal. Some of the change in rhythmic pattern is certainly caused by variation in the poetic text, others by the natural processes of the folk singer. One of the most important processes is that which determines where the accent will be placed; this is the anacrusis or "pickup note." In "The Butcher Boy," there are two patterns:

(1)



(2)



or, as it is written—

(1)

In Jer-sey | City

(2)

In | Jer-sey City

Although the difference when it appears on paper does not seem very great, the stress variation is quite apparent when sung. The accent in example one is on *Ci*(ty), while in the second example, the stress is placed on *Jer*(sey), i.e., the note, and therefore the syllable which immediately follows the bar line has an emphasis placed on it. This affects not only the first measure, but the whole song.

Perhaps the most important area of ballad analysis is that which combines the study of the melody with that of the poetic text. Since the ballad exists as a union of two media,⁶ it must, in the long run, be investigated as such. Progress has been made in this area by J. W. Hendren, *A Study of Ballad Rhythm with Special Reference to Ballad Music*, Princeton, 1936; Bertrand B. Bronson, "The Interdependence of Ballad Tunes and Texts," *California Folklore Quarterly*, III:3, (July, 1944); and George List, "An Ideal Marriage of Ballad Text and Tune," *Midwest Folklore*, VII:2, (1957). However, because of the heretofore accepted methods of collecting analysis, a great deal still remains to be done in this area.

One of the most interesting techniques is that which List uses most successfully.⁷ In this, each line of a ballad is analysed for poetic and melodic similarity. As such, each line of a stanza relates to each other in content, and therefore in form. Thus,

In Jersey City I once did dwell,
A butcher boy I loved so well;
He courted me my life away,
And then with me he would not stay.⁸

is in the form of ABCD, that is, each line stands alone, revealing a different part of the tale. The tune also has the same form. Although



each line has an organic relationship to the others, each line is a separate entity in-so-far as a whole melodic line will permit it.

The extreme opposite can be seen in a ballad which, although having a poetic ABCD form, has a melodic structure of (7) AAAA.⁹

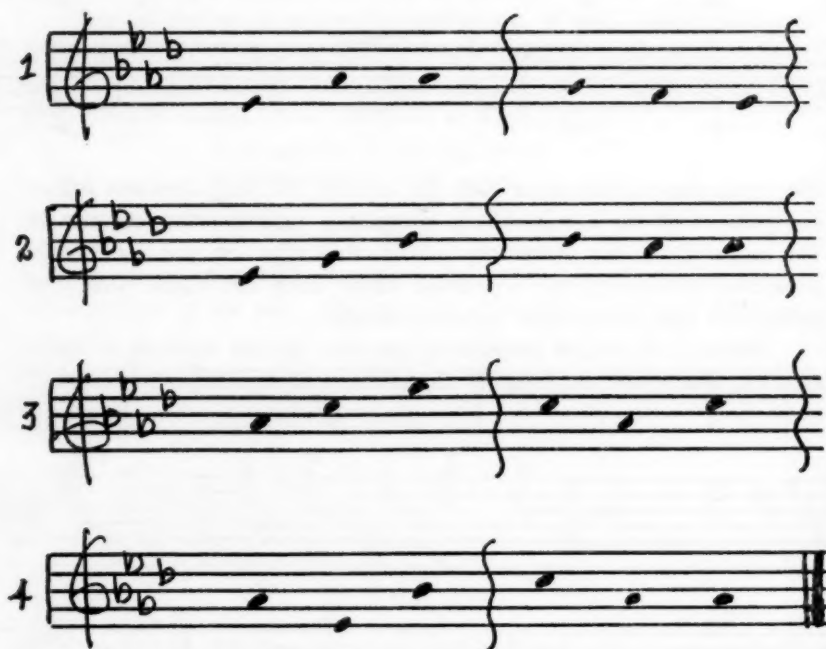


Here one can validly argue that the melody not only does not follow the pattern of the words, but is completely uninteresting because of this as well as the monotony which this type of line necessarily provides. However, the repetition alone does not cause this, but rather the lack of contrast between sections.

There is a certain amount of question in the analysis of some ballads. For example, what is the pattern of the following ballad?



One may easily find that there is an A—C—system, but the analysis of lines two and four is somewhat more difficult. Even to the non-musician certain similarities of contour are apparent; yet, the difficulties are there, too. For example, how can the sixteenth notes (c, b) be analysed in the fourth line as compared to the eighth note (b) in line two? In theory, the "C" is a passing tone and of less importance than the dominating dotted quarter note and sixteenth notes (b) which surround it. Surprisingly, however, this "C" has so much weight—perhaps due to its repetition of line three—that it changes the contour of the tune outline:



or a pattern, though similar to ABCB¹, of ABCD.

In the correlation of the materials obtained by using the above techniques, it is helpful to construct a chart by which the tests can be seen in relation to one another. For example, one chart can summarize the interval relationships, another the tune outlines, and so forth. The results should enable one to examine the tunes of a given ballad or for various songs in relation to each other. In this way, the scholar can approach the ideal of evaluating every song in terms of itself and others. By doing this, the scholar can reach conclusions which eventually enable him to trace songs back to their probable origins.

NOTES

¹ An interesting corollary is the structural change which occurs in a song when the singer uses a guitar or other accompaniment device. The melodic line is often changed to fit the limitations of the chords with which the informant is familiar. For this reason itself, the harmonic pattern is of special interest, especially now with the rise in interest in the guitar. How does one play an accompaniment to a song written with a pentatonic or hexatonic scale? However, the rise of the guitar and the accompanying problems are questions for another paper.

² I am indebted to George List of the Indiana Archives of Folk and Primitive Music for this process.

³ The prime refers to the octave which begins on C above middle C.

⁴ Version A was collected by me from Edwin Mays, Columbus, Ohio (originally from Irish Creek, Virginia); Version B is from Belden; C is from Flanders and Brown's *Vermont Folk-Songs and Ballads*.

⁵ Neither space nor the purposes of this paper permit a complete analysis of "The Butcher Boy," but it is interesting to note that an ascending pattern in semi-phrase "a" combined with either the triangle or descending contour account for two-thirds of the twelve melodies which I have analysed. Moreover, some interesting variations which, at first glance, appear to have little resemblance to an established text, prove to have a structure which is basically the same. This, I feel, can lead to interesting and fruitful observations as to cultural effects on a ballad.

P5 = perfect fifth; Pprime = perfect prime, or the same note; M3 = major third; M2d = major third down the scale. A lower case "m" would be used for a minor interval, "dim" for diminished, and "a" for augmented.

⁶ Although poetic texts have been collected apart from their tunes, I think that a distinction must be drawn between a poetic study, which is what this really is, and a tale which is sung. At the moment when the tune no longer accompanies the text, the work is subject to different influences, and does not have the melody to help keep all of the words. If nothing else, I have never heard an informant say, "Now I'm going to say a song." For the folk, and therefore for the folklorist, I should think, the poem has lost the area of song.

Bronson has simply put it in his excellent volume, *The Traditional Tunes of the Child Ballads* (Princeton, 1959, p. ix), "Question: When is a ballad not a ballad?/Answer: When it has no tune."

⁷ List, p. 95.

⁸ "A" version. Because of the free rhythm of my informant, I did not feel that the use of bar lines was advisable.

I have arranged this in lines corresponding to those of the ballad to facilitate comparison.

⁹ Sung by Mrs. Bessie Anderson of Powell, Missouri. From Vance Randolph's *Ozark Folksongs* (Columbia, Missouri, 1946 ff.).

American Folk Music Council

Early in 1960, the Executive Boards of the American Folklore Society, the American Musicological Society and the Society for Ethnomusicology approved in principle a proposal to set up a Joint Organizing Committee to explore the feasibility of establishing an American Folk Music Council.

The first meeting of the Committee took place in June at the University of California at Los Angeles. A list of members of one or more of the Societies was agreed upon, these people to be invited to 1) form an Advisory Board of 37 members, 2) to become Charter members of the Council and 3) to recommend additional members and non-members of the cooperating Societies who would be invited to Charter Membership in the Council. Of the 37, three were not heard from. Of the 168 additional persons named by the Advisory Board—most of them members of one or more of the Societies—153 accepted the invitation.

On December 30, 1960, after the annual meeting of the American Musicological Society and the Society for Ethnomusicology at the University of California in Berkeley, the American Folk Music Council was founded. Temporary Provisions for its governance during 1961 were adopted and a Committee to draft a set of rules of order elected. A comprehensive report of the activities of the Organizing Committee, of the transactions of the Organizing Meeting and of the plans for development of the Council—including suggestions from Charter Members—will be submitted early in 1961 to the Presidents of the three cooperating Societies for comment and; it is hoped, approval. The report will also be circulated among the Charter Members of the Council.

The Organizing Committee will remain as a Steering Committee for the year 1961, will revise the report, if necessary, to include such comments, amendments and suggestions as may appear to strengthen the Council, and will arrange for the holding of a First General Assembly of the Council in connection with the annual meeting of at least one of the cooperating Societies toward the end of the year.

Ed Cray, Executive Secretary
For the Organizing Committee
Austin E. Fife, AFS
Wayland D. Hand, AFS
Sam Hinton, SEM
Mantle Hood, AMS
Charles Seeger, SEM
John Ward, AMS

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DANCE AND MYTHOLOGY IN NORTH AMERICA¹

AMONG NORTH AMERICAN Indians mythology is associated with dance in several ways. The narrative may explain a ceremony's origin or it may incorporate allusions to dances. Sometimes the mythological symbolism or the events are enacted in dance.

ORIGIN LEGENDS

Iroquoian myths illustrate dance in the fabric of a sacred origin legend. The Huron explained the origin of the Seven Stars thus: Seven boys dance to their drum and begin to leave the ground; as they dance they ascend higher and higher till they become the seven stars.² The Cayuga tell a similar tale to explain the origin of the

Pleiades and of the *Wasase* war dance. A Thunderer teaches some boys the *Wasase* dance. He tells them not to look back to earth, as they begin to rise towards the sky. One boy looks down and falls back to earth. The others become stars.³

The Seneca have several versions of the origin of the Eagle Dance. A boy is abducted by Dew Eagle, lives with the eagles, and learns from them the Eagle Dance.⁴ Again, a young man fasts for ten days and burns sacred tobacco. Finally, he sees Dew Eagle descending from the sky and he forms a pact of friendship as prototype of the Eagle Society and Ceremony.⁵ In performing the dance the Iroquois address the spirit with prayer and tobacco offering and perform the traditional dances. They imitate the eagle, but do not reenact the events of the legend.

DANCE ALLUSIONS IN MYTHS

The Tewa and Kwakiutl tell about dances by humans and supernaturals. The Arizona Tewa mention several ritual dances in the tale of Handmark boy and Cactus Flower girl.⁶ One episode describes practice and preparations for the *kohea* dance, which boys and girls perform all day until evening. Another episode tells how groups of *kachina* "danced, danced, danced" in a kiva at the unveiling of the sacred snake, Avanyu.⁷ In a tale of San Juan Pueblo, New Mexico, the Sun's child carries his mother, the Yellow Corn girl, to the sky during the women's *puwere*, a dance of four days' duration.⁸ In the Santa Clara version he carries her off during the *ti'ishare* or Butterfly dance.⁹ The dance may be a social affair. In the Santa Clara myth of Warrior Woman, a king's son gives a dollar to every woman that dances, in accordance with their custom.¹⁰

Kwakiutl myths give more information about procedures and dance patterns. A dancer moves counterclockwise around a fire. During masked ceremonies he appears first with a mask and makes four circuits to four songs; then he reappears unmasked. During initiations the patterns recur for four successive nights.¹¹ Mink myth gives a detailed account of a ceremony, the drama of initiation, the capture of the novice by supernaturals, and his return after four months.¹²

MYTHOLOGICAL IMPERSONATIONS

Impersonations of mythological beings feature animals. Eagles and other birds extend across the continent. Erna Gunther tells the

story of a Kwakiutl bird supernatural, MatEm. She concludes that "the myth dictates the action of the dance. . . The imagery in the song, the relationship between the song, the birdlike dance and the myth is quite clear."¹³ The Iroquois, Cherokee, Mandan, and Meskwaki worship the bear and buffalo spirits by imitation of their behavior. Pueblo mimes enact deer, antelope, elk, mountain sheep, as well as buffalo spirits.

But the Indians impersonate other spirits of their pantheon, less realistically. Iroquois and Pueblo women represent maize spirits. Male Pueblo groups represent rain deities. The Navaho *ye'i* symbolize fourteen types of deities with powers relating to corn, water, Rocky Mountain sheep.¹⁴ Members of the Dakota *heyoka* cult represent the Thunder spirit, who has four guises as giant or dwarf.¹⁵

DRAMATIZATION OF MYTHS

The enactment of episodes is less common than impersonation. It is virtually limited to ceremonies of the Southwest and Northwest, formerly also of California. The residents of Laguna Pueblo annually enact the emergence of people from the subterranean place of origin, usually at the winter solstice.¹⁶ The Oraibi Powamu ceremony in February, like the tale of *Muyingwa kachina*, "celebrates a ritual contest between the phenomena of summer and winter," *Muyingwa* against *Nukpana*. The leader of the ceremony impersonates the former and renders a long, detailed account of his supposed journey to the Pueblo of Oraibi from his home in Duwanasawi. Other officials represent other characters.¹⁷

The *Kusiut* ceremonies of the Bella Coola in British Columbia last for many winter months. Members of the society act as supernaturals in the initiation of novices. The opening rite in November is a twenty-seven day sequence, the coming of *Noäkxnim* in his supernatural canoe. After an initiate is captured and carried into the woods, the uninitiated are impressed by a four-day ceremony in a dance house. They hear the approach and entrance of weird beings, and watch masked dances by Thunder, Sun, Moon, Cannibal, and *Nunuoska*, Mother Nature, who gives birth to all plants and animals in seasonal order. Finally, as climax, they witness the entrance and dance of the disguised initiate.¹⁸

TECHNIQUES OF ENACTMENT

The means of enactment include action, sound, and paraphernalia. The manipulation of these devices varies greatly with tribe and purpose.

The action can be realistic or stylized. Impersonators of animal spirits tend to mime the gait realistically, though Hopi Deer *kachina* are stylized. Deer spirits of the Tewa lope like real deer, on stick-forelegs, during certain game Animal dances and during the emergence prelude of all animal ceremonies.¹⁹ Iroquois Bear and Buffalo dancers stoop and lumber like these beasts.

Other mimes select certain mythological features. Iroquois False-face dancers imitate the greatest doctor by kicking out their feet and pointing their thumbs in the air. They organize the people in a round dance with a special False-face thumping step.²⁰ Kwakiutl mime is selective to the point of a code.

Pueblo Indians use coercive gestures to beckon rain gods and induce rain and the growth of crops.²¹ Ceremonial clowns are particularly adept in symbolic gestures, both in rhythmic, dance-like form and in episodes of sign language. During the Raingod Drama of San Juan Pueblo the clowns herald the gods with gestures, and they converse with the Chief Raingod and the Silent One with a code of hand motions.²²

The clowns, but not the Raingods, simultaneously speak. Their conversation may describe the approach of clouds, or reverse meanings, or poke fun at members of the community. Other actors make expressive noises, nature imitations, bird calls, churning of waters.²³ Song texts may increase the power of the dance, by referring to the buffalo spirit as *wenisa*, the fierce one (Meskwaki), or by referring to germination and growth. A Laguna song speaks of the mythological sun youth—

In the east rises the sun youth.
Here westward he moves with life and vegetation,
Carrying them in his basket while walking along.²⁴

Vegetation is expressed simultaneously by pushing the hands upward, a basket by a wide circle, and walking by waving the hands up and down in front of the body.²⁵

Paraphernalia may enhance the effectiveness of the enactment. Sound producing paraphernalia exerts special potency when attached to a dancer's body, or when manipulated during the steps. Turtle rattles or bells bring rain; gourd rattles bring fertility; bullroarers attract thunder.

Masks exert great symbolic and dramatic power. Unmasked impersonations, as Iroquois animal mimes, are rare. On some public occasions Tewa animal dancers blacken their faces and create an illusion with antlers of bison headdress. But the masks, which the

supernaturals handed down to the *kachina* dancers, effect the identification. The realistic single and double masks of British Columbia tribes terrify spectators. Designs have symbolic meanings on masks, as on other paraphernalia. As an example of such design, the "white dome of He.mic katsina represents clouds piled up; the black portion of the back of the mask is a storm cloud, which contains rain. . . The spruce collar represents the straight line at the bottom of rain clouds."²⁶

CONCLUSION

Aboriginal dances of North America are by no means always allied with mythology. Sometimes they have a loose connection, by an origin legend, or by incidental insertion in a narrative. But ancient rites, especially in the West, impersonate supernaturals and even dramatize stories about culture heroes and deities. In their impersonations, Woodland dancers rely primarily on mimetic behavior and music, but mimes of the West employ every theatrical device, gesture codes, words, sound effects, props, and masks.

A study of dance-myth relationships would have to consider these techniques as well as the literature on tales and symbols. This sampler can do no more than suggest an approach.

NOTES

¹ This article is based on a paper for the Society for Ethnomusicology at the Bloomington meetings, April, 1960. The topic in turn was stimulated by a suggestion of Richard M. Dorson's. The Iroquois and Pueblo materials were collected during work under grants from the Wenner-Gren Foundation for Anthropological Research.

² Marius Barbeau, *Huron and Wyandot Mythology* (Canada Department of Mines, Geological Survey, *Memoir 80*, no. 11, Anthropological Series, Ottawa, 1915), pp. 58-59.

³ Communication, Chief Deskaheh.

⁴ William N. Fenton and Gertrude P. Kurath, *The Iroquois Eagle Dance* (Bureau of American Ethnology *Bulletin 156*, 1953), 83-87.

⁵ *Ibid.*, 81.

⁶ Elsie C. Parsons, *Tewa Tales* (*Memoirs*, American Folklore Society, XIX, 1926), 195-97.

⁷ *Ibid.*, 203-205.

⁸ *Ibid.*, 104.

⁹ *Ibid.*, 105-106.

¹⁰ *Ibid.*, 137.

¹¹ Franz Boas, *Kwakiutl Culture as Reflected in Mythology* (*Memoirs of the American Folklore Society*, XXVIII, 1935), 86.

¹² *Ibid.*, 87-88.

¹³ Erna Gunther, A Preliminary Analysis of Kwakiutl Dancing, *MS*.

¹⁴ Fr. Berard Haile, *Head and Face Masks in Navaho Ceremonialism* (St. Michael's, Arizona, 1947).

¹⁵ James H. Howard, "The Dakota Heyoka Cult," *Scientific Monthly*, LXXXVIII: 4 (1954), 255-58.

¹⁶ Bertha P. Dutton and Miriam A. Marmon, *The Laguna Calendar* (University of New Mexico *Bulletin* 283, Anthropological Series I, 2, 1936), 9.

¹⁷ Mischa Titiev, "Two Hopi Myths and Rites," *JAF*, LXI: 239 (1948), 43.

¹⁸ T. F. McIlwraith, *The Bella Coola Indians*, 2 vols., (Toronto: University of Toronto Press, 1948), 255 ff.

¹⁹ Gertrude P. Kurath, "Game Animals Dances of the Rio Grande Pueblos," *Southwestern Journal of Anthropology*, XIV (1958), 438-48.

²⁰ William N. Fenton, *Masked Medicine Societies of the Iroquois* (Smithsonian Report for 1940, 1941), 420.

²¹ Gertrude P. Kurath, "Calling the Rain Gods," *JAF*, LXXIII: 290 (1960), 312-316.

²² Vera Laski, *Seeking Life* (Memoirs of the American Folklore Society L, 1959), 50-54.

²³ *Ibid.*, 122.

²⁴ Franz Boas and Others, *General Anthropology* (New York: Heath, 1938), 605-606.

²⁵ Communication, Frank Turley.

²⁶ Leslie A. White, *New Material from Acoma* (Smithsonian Institution, *Anthropological Papers* 32, from Bureau of American Ethnology Bulletin 136, 1943), 311-12.

INDEX OF AMERICAN FOLK LEGENDS

The newly created Center for the Study of Comparative Folklore and Mythology at the University of California at Los Angeles has announced the preparation of a standard index of American folk legends, under the direction of Wayland D. Hand. In addition to treating the predominant Anglo-American stocks of legendry, the staff of the Center will also index foreign stocks that have lived on in the new homeland. The Center will be grateful for bibliographical references to deposits of local legends of all kinds, also saints' legends, particularly such as may be found in ephemeral publications and other fugitive sources.

FRANK TURLEY

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THE PRESENT-DAY OKLAHOMA FANCY WAR DANCE

DURING THE SUMMER months, public Indian powwows are a frequent occurrence in the state of Oklahoma. At present, the men's Oklahoma fancy war dance is the predominant dance seen at these affairs. This dance is an outgrowth of the older, slower, and more conservative straight dance which is the original-style war dance.

So that the reader may later have a clearer concept of the newer fancy dance, and for comparative purposes, a brief description of the straight style follows:

It [the Straight War Dance] is so named because the dancers use only the basic War Dance step, with no variation whatsoever. The origin of this dance is believed to have been from the Osage and Pawnee tribes, however in

later years other tribes copied this style of dance and dress. The dancers wear very few feathers, one for the headdress, sometimes two hanging from the headdress in front of the forehead and one for ornament on the otter hide hanging from the back of the neck. The rest of the costume is fabric with a little beadwork.¹

The straight dancer uses a toe-flat step, lifting the foot after bringing it down on the toe thrust, and then placing his entire weight on the flat of the same foot. His body is semi-erect; he has been described as appearing "dignified but not stiff."² The straight dancer's arms are held close to the body, and in his hand he carries a feathered fan.

The fancy dance, although retaining some aspects of the older dance, has emerged as a new form which contains a host of additions, changes, and modifications. During the slower war dance songs, fancy dancers may continue to use the toe-flat step, but lift the foot higher and bring it to the ground with a more vigorous impetus. Throughout the so-called medium and fast songs, and while dancing in judged contests, fancy dancers will customarily utilize a step in which both feet clear the ground at every other drum beat (sometimes termed "double-action"). As variations, dancers also may be seen bouncing on both feet at every drum beat, and shifting from one foot to the other on every count. The body appears "angular," and the arms are held away from the body, thus predisposing to better balance and heightening action. With some dancers, a perceptible nod of the head can be noted with each beat.

All dancers move forward around the drum in a counter-clockwise direction. The fancy dancer, in addition, will often make a place for himself at the periphery of the dance area. Especially on faster songs, he will then twirl in both directions. At other times, he may simply face the drum and singers while dancing in place. The straight dancer dances in place more rarely.

The two dance forms retain certain distinguishable similarities. It is of primary importance that both straight and fancy dancer remain in step with the already synchronized song and drum. This is usually accomplished in Oklahoma by a sharp emphasis given the ball of the foot as it falls simultaneously with the song accent. This accent falls every other beat, thus requiring that all dancers be either on their toe at this time, or as with the case of some fancy dancers, stressing the beat in some other manner.

Another similarity and universal feature in Plains war dancing involves the cessation of the dance. In this regard, the dancing, singing, and drumming end at the same time and on the accented beat. Most dancers end the song flat footed.

One further characteristic which has been retained in both dances consists of a momentary "bow" from the waist forward. This takes place between song and chorus at a three beat signal from the drum. Straight dancers will bend forward and continue dancing in this manner on into the opening phrase of the chorus. Fancy dancers have altered this movement in that most of them will bow on the first drum signal and then rapidly recover and continue in the semi-erect angular manner.

Fancy dance style of dress, again using the straight dance for comparison, is more profuse with feather work. The most notable parts of this work consist of circular, semi-circular, or double-wing shaped neck and tail pieces (bustles). Feather roaches and porcupine hair roaches are used as headdresses; the hair roach is more highly prized, however. Beadwork consists of headband and armbands, choker, gallus (harness), belt, and moccasins. An appliqued curvilinear design is beaded on the apron. More often than not, fancy dancers will not use body covering save a pair of bright solid-color swim trunks under the apron. Some may wear a T-shirt and a pair of tights, usually black in color. Generally, a feathered dance fan or Peyote fan is carried in the hand, and sometimes an ornamented wooden or aluminum whistle is carried in its stead, or in addition to the fan. Angora hair anklets and leg bells complete the outfit.

In both dance and costume, there are many allowances for individual interpretation, as the reader may have sensed from the foregoing. However, before a dancer can express his personal style, he must adhere to a prescribed form. This pattern has been delimited to include an angular body style, a particular stress in time with the accented beat, and the "bow" and dance ending as previously mentioned. While maintaining these essentials, dancers may progress where they wish within the confines of the dance ring, and may exhibit the variations already discussed.

The Oklahoma fancy dance, as performed at the present-day powwows, is not a war dance in the literal sense; however, it was used as a victory and honoring dance during the Korean War and World War II. During these times also, women war dancers became quite common in Oklahoma, but they are presently on the decline.

Gus McDonald, a Ponca, is often mentioned as the originator or "father" of this style. The dance is a relatively recent development, first being introduced approximately thirty-five years ago. It has since caught hold and spread and is now truly inter-tribal in character. The tribes in which it is most common are the Kiowa, Ponca, Oto,

Sauk-Fox, Cheyenne, Arapaho, and Comanche. The reason for its widespread and rapid acceptance is a question of anthropological theory; however it can be observed that several contributing factors are involved:

1. Modern transportation and communication.
2. Contiguous nature of tribal residence and resultant social interaction.
3. Assimilation and/or amalgamation of tribal groups as with the Cheyenne-Arapaho and Oto-Missouri.

Due to the above, the acceptance and exchange of desired cultural and material traits is readily effected between the various Oklahoma tribes. Oklahoma also seems to be the trend setter for other areas; the author has seen fancy dancing and costuming among the Sauk-Fox of Tama, Iowa, the Winnebagos of Wisconsin and Nebraska, Taos Indians of New Mexico, and variations of the dance by some Northern Plains Lakotas and Dakotas.

Today, the functions of the dance are probably three-fold. The dance is used for show, and is therefore of economic value. It is also a dance of individual enjoyment (I can attest to this as a participant-observer); and lastly, the fancy dance is a promoter of tribal pride and Indian pride in general.

NOTES

¹ *Official Program of the Twenty-Seventh Annual American Indian Exposition*, Anadarko, Oklahoma.

² "The American Indian Hobbyist," IV: 1 & 2 (Sept.-Oct. 1957), 4.

BOOK REVIEWS

GENERAL STUDIES

And Horns on the Toads: Texas Folklore Society Publication XXIX. Edited by Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell. (Dallas: Southern Methodist University Press, 1959). 236 pp. \$4.50.

Social, psychological, and musical interests prevail among the collections and studies in this latest volume from the Texas Folklore Society.

Typical of the social concerns in folklore studies is the evidence that George D. Hendricks gives on the different attitudes toward right-handedness and left-handedness. He ranges from primitive to modern cultures for his examples from tales, speech, art, and religion to show the notions of advantage or disadvantage attached to being a southpaw. Family history, a comparatively recent subject of research among folklorists, is represented in William Henry Hardin's account of "Grandpa Brown," who was forever at odds with "Uncle Ed," an irritating perfectionist and braggart. Another link between folklore and sociology appears from the racial motivations determining the trickster hero in Negro folktales, according to Fred O. Weldon, Jr. Only one contest hero makes an exception to this rule: John Henry, whose popularity probably derives from the tragic romance of a man's working himself to death.

The psychology of Texas settlers as well as of contemporary scientists comes to light in John Q. Anderson's study of the beliefs attached to the Texas Horned Toad. Even scientists lose their detachment when describing the strange phenomenon of the angered horned toad squirting blood out of its eyes. What appeared to be only a tall tale has been found to be an amazing performance "without duplicate in the animal kingdom," but the reasons for it remain obscure.

Everett A. Gillis writes a valuable article on the Texas singing schools. He describes many of the techniques and customs found in Texas since the 1930's but now fast disappearing. In "Rails Below the Rio Grande" John T. Smith explains the hostile attitude of Mexicans toward the railroad; they looked on it as a foreign exploitation disturbing their peaceful existence. Four *corridos* are reprinted to prove the Mexican point of view, lacking the fondness typical of the United States balladeer when singing of the romance

of early American railroads. On the other hand, Américo Paredes reveals the frequency of the "bury-me-not" theme in Spanish ballads where desperadoes, dying queens, unfaithful wives about to be murdered by their husbands, and lovers slain by rivals—all ask not to be buried in holy ground. The Mexican vaquero and the American cowboy found much in common when they rode the Kansas Trail.

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Studies in Biblical and Jewish Folklore. Edited by Raphael Patai, Francis Lee Utley, and Dov. Noy. (Bloomington, Indiana, and Philadelphia: Indiana University Press, *Indiana University Folklore Series* No. 13; *Publications of the American Folklore Society, Memoir* No. 51, 1960). vii + 374 pp. \$6.00.

When your reviewer first saw the title of the *Studies*, the first question that arose in his mind was "Is this book a treatment of Biblical and Jewish materials that have found their way into folklore or a study of the folklore of the Bible and of the Jews?" The answer is that it is neither wholly the one nor the other, but a combination of both. The editors have enlisted the talents of several persons interested in such materials and have arranged the contributions to present these recent scholarly efforts in a very readable way.

Stith Thompson, "The Significance of Near Eastern Folklore," and Raphael Patai, "Jewish Folklore and Jewish Tradition," Section 1, set the key-note in their introductory remarks, pages 5-24. The materials of Palestine present a rather baffling problem not for the timid, as Thompson says, but "for those willing to give labor and devotion to a task calling for erudition, energy, tact and judgment," (page 7). Patai bemoans somewhat the neglect on the part of modern folklorists with respect to Jewish folklore and hopes to see it obtain the recognition it fully deserves.

Section 2, "Biblical Folklore," contains the very fine scholarly studies of Bacil F. Kirtley, "Remarks on the Origin and History of an 'Alphabet of Ben Sira' Fable," Haim Schwarzbaum, "Jewish and Moslem Sources of a Falasha Creation Myth," and Francis Lee Utley, "Noah, His Wife, and the Devil." Some of the erudition Thompson requested may be seen in these contributions. All three articles are well written and documented.

Section 3, "Jewish Folktales," perhaps is not so sharply cast as the above. Marie Campbell's article, "The Three Teachings of the

Bird," MT150 and K604, seems appropriate as does Warren E. Roberts,' "A Spaniolic-Jewish version of 'Frau Holle.'" It appears to me, however, that Richard M. Dorson's fund of humorous items should have been listed under a rubric dealing with humor, for tales they are not.

Section 4, "Jewish Folksong," consists of Hanoach Avenary's, "The Musical Vocabulary of Ashkenazic Hazanim," which is informative to the uninitiated in Yiddish, Yehoash Dworkin's, "Social Background of East European Yiddish Folk Love-Songs," in which Dworkin observes "no song suggests that the singer is willing to relinquish identification with the Jewish community and the tradition of his Jewish heritage" (page 220)—but should it be otherwise?—Edith Gerson-Kiwi's, "Synthesis and Symbiosis of Styles in Jewish-Oriental Music," wherein she feels there are no really "pure" folksongs, but every song appears to be mixed in order to obtain its inimitable character, Ruth Rubin's, "Some Aspects of Comparative Jewish Folksong," in which she uses six Jewish folksongs with current parallels in folksongs of other peoples, and Johanna Spector's, "Bridal Songs and Ceremonies from San'a, Yemen," with her twelve songs that are accompanied with the simplest modes of accompaniment, as she says, "The Yemenite will play anything from an empty tin can to an elaborately engraved copper tray" (page 280), represent but a fraction of the rich folk music of the Yemenite Jews.

Section 5, "Jewish Folk Custom and Belief," completes the offerings of the *Studies*. It consists of three fine articles: Mordecai Bernstein's, "Two Remedy Books in Yiddish from 1474 and 1508," a taste of which is offered to stimulate someone into a thorough study of major proportions; Wayland D. Hand's "Jewish Popular Beliefs and Customs in Los Angeles," not so large as one might expect but interesting in its variety, and Beatrice S. Weinreich's, "The Americanization of Passover," a well-developed and presented theme.

The annotations and footnotes for each article attest the interest and labor each contributor has put into his scholarly effort. The "Index" is carefully and fully done. It is an asset to the *Studies*. The work as a whole is not for the layman. It is geared to those who are familiar with and appreciative of scholarly pursuits in the field of folklore. More such studies should be carried on.

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Stuart A. Gallacher

Dictionary of American Folklore. By Marjorie Tallman. (New York: Philosophical Library, Inc., 1959). 324 pp. \$5.00.

An elementary requirement for anyone making a dictionary of American folklore is that the maker should have some idea of what American folklore is. It is a requirement the compiler of this book does not meet. According to Miss Tallman, American folklore includes: anti-macassar; Babbitt; Bet-A-Million Gates; Black Hawk; "body masters"; Charlestown (South Carolina); Dizzy Dean's English; "easy boss"; "economic royalists"; Governor John Winthrop, Jr.; John F. Hylan; "I'se regusted"; Joseph Choate; Key West; lead pencils; Moon Mullins; Nieman-Marcus; reno-vated.

Aside from the question of definition, the information compiled, when it is not inaccurate, is sometimes pointless. Take, for example, the entry for barrenness: "This was a condition for which American folklore offered many charms or treatments for its correction." Or take the entry for the Massachusetts House of Representatives: "In the old hall a stuffed specimen of the sacred cod has hung since earliest times to commemorate the maritime and fishing pre-eminence of the Bay State." Or take the entry for masks: "The well-to-do ladies of the Revolutionary War period wore masks, usually made of velvet, to protect their skins, which to be fashionable had to be made of a delicate pink and white texture."

But whoever reads this compilation must be satisfied with the information its maker presents. She never tells that "average reader" who is asked to pay the price of the book where he can go for more. She never tells anyone, moreover, where she got the information she has used. That "average reader" will be confused and misled by this dictionary. He should stay away from it.

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William E. Simeone

CHILDREN'S LORE

The Games of New Zealand Children. By Brian Sutton-Smith. (Berkeley and Los Angeles: University of California Press, *Folklore Studies*: XII, 1959). 193 pp. \$4.00.

This is the only collection of New Zealand children's European games to date. In 1949 and 1950, Brian Sutton-Smith, a young, native New Zealander, undertook a two-year collecting trek and produced this invaluable field collection with astute commentary on traditional play life of New Zealand children since 1840, the date of the first planned English settlement.

Part One defines the limitations of the study, gives a historical synopsis, and explains the arrangement and classification. Part Two consists of sections, each recording specific games in the following categories: singing games, dialogue, informal, leader games, chasing, rhythmic, chance, teasing activities, parlor games, and games of skill. In Part Three, in two sections called "Developmental Synopsis" and "Epilogue," Dr. Sutton-Smith analyzes the games, as psychologist, under four headings: choral, central-person, individual-skill, and team games; then makes observations on historical changes in terms of standardization, spontaneity, diversity, and autonomy.

The document concludes with three appendices, two indices and a bibliography. Of greatest value for comparative purposes will be Appendix II, "Historical Summary of Games" and the indices of "Game Names" and "Game Rhymes."

To an outsider, New Zealand seems a folklore collector's paradise, geographically, historically, and socially. Isolated twelve hundred miles east of Australia, with a total area of 103,416 square miles, New Zealand's population of 2,000,000 people (98% British except for 100,000 Maoris) has accumulated in a brief history of one-hundred years.

But Brian Sutton-Smith set forth in a letter to me the vicissitudes of the lonely folklore collector, even in a paradise. "... way down on the periphery of the world, I knew very little of folklore, knew that few people had taken much notice of games in psychology, was aware that this was a strange pursuit to most persons, and was still not quite sure that what I would find would amount to something of human importance. . . . There is, of course, no folklore society in New Zealand; and no interest in it to any extent. Maori customs, yes. There has been no general history of New Zealand recreation nor social history, the background from which would have helped.

"... The real point of that early study was that I hitchhiked everywhere. My grant of two-hundred pounds a year was no fortune. I slept on couches, motor car seats. I remember sleeping in a car several nights and waking up the next morning about four o'clock, the car frosted over like an ice box. I had a trumper's pack and sleeping bag with me.

"... I began with a six-weeks jaunt to the South Island. In particular, Dunedin. The end of year I spent about a week on the West Coast, South Island and somewhere in that year (I forget) a week in Auckland (North Island). But while I was in Wellington throughout that two-year period I was interviewing people who came

from all over. I went to my local school nearly every day at play time, and I also visited other schools in Wellington, having a telephone contact with several dozen of them to keep an eye on the seasonal changes. I also got material from hundreds of Teachers College and University students in Dunedin, Wellington and Auckland.

"... I was busy talking to children, writing, writing, and writing. How exhausting it was to spend day after day, writing, writing. Getting it all down. Back home I had files of paper . . . which I spent the rest of the year sorting and resorting. About the end of the first year (along with related research in folklore, psychology and history), I began to feel that indeed there was something important in all this . . ."

Dr. Sutton-Smith, now living in the United States, says, "I would like to go back . . . some day . . . Some of my earlier work was sufficiently quantitative, that I can make some objective comparisons, using exactly the same schools . . ."

As a field folklore collector, scholar Sutton-Smith has set a worthy example. Years of direct observation of children are necessary; written reports of teachers and parents, though useful, are not sufficient; they may look upon childhood through rose-colored memory rather than with objective perception. He has also demonstrated that the collector needs the physical vitality of youth to survive the daily rigors of the child's playground.

He modestly calls his study "representative." It is more than that. The book has a permanent place on folklore shelves the world over. Psychologists may differ with him in some interpretations; but his scholarship and his historical record must remain unquestioned.

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Dorothy Howard

The Lore and Language of School Children. By Iona and Peter Opie. (Oxford: Clarendon Press, 1959, reprinted 1960). 417 pp. \$8.00.

The Lilliputians in all societies, as every folklorist and all but the most casual non-folklorist know, live to a large extent in a world in which to a limited extent they invent their own symbols and language, but in which most frequently they alter, sometimes fantastically, those borrowed from the Brobdingnagians around them. This language and lore of children is essentially subversive because it is truthful. It sheers off the cant and hypocrisy of the adult world and

fronts life honestly though coldbloodedly. Thus it is a fascinating world for all adults to enjoy and to study seriously.

The material derived from the adult world is both contemporary and ancient. It is picked up from the movies, radio, television, family and domestic situations, etc. Also, of course, it is learned from the great groundswell of lore which has been passed from mouth to mouth in a kind of "undersurface" movement which is centuries old. Regardless of immediacy or remoteness of origin, this material divides loosely and roughly into two kinds: conscious or unconscious imitation of the adult world; and conscious or unconscious mockery of it.

The richest bin of this lore available is now given us by the *Opies* in a harvest gleaned from about five thousand children in some seventy schools of all types—except fee-charging ones—in various parts of England, Scotland, Wales, and one in Dublin. No effort was made to include lore from those schools that charge fees for attendance (but there is little or no cause to believe this lore would differ significantly) or from pre-juvenile or juvenile delinquents. In other words, this is the ordinary lore of ordinary children.

But what an extraordinarily rich and complex world this is can be inferred from the various categories the *Opies* had to divide their material into: 1. Just For Fun; 2. Wit and Repartee; 3. Guile; 4. Riddles; 5. Parody and Impropropriety; 6. Topical Rhymes; 7. Code of Oral Legislation; 8. Nicknames and Epithets; 9. Unpopular Children: Jeers and Torments; 10. Half-Belief; 11. Children's Calendar; 12. Occasional Customs; 13. Some Curiosities; 14. Friendship and Fortune; 15. Partisanship; 16. The Child and Authority; 17. Pranks.

In the space I have for this review I cannot hope to illustrate all of these categories. I should like to take two numbers, one and four, and in so doing reveal the real richness of this volume, a wealth which derives from the fact that it is full both in being representative of all contemporary Britons, and also in historical prototypes and analogues. For example, a nonsense rhyme still current has been frozen in print at least four times. Currently it runs:

One fine day in the middle of the night,
Two dead men got up to fight,
Back to back they faced each other,
Drew their swords and shot each other.

At the turn of this century, the rhyme was not vastly different, except it had present at the combat:

One blind man to see fair play,
And two dumb men to shout hurray.

At the beginning of the 19th century, it ran:

Two dead horses ran a race,
Two blind to see all fair,
Two dead horses ran so fast
The blind began to stare.

At the end of the 15th century, it was:

I saw iij hedles playen at a ball,
an hanlas man served hem all,
Whyll iij movthles men lay & low,
iij legless a-way hem drow.

Riddles, No. 4, are unusual in being written down more frequently by children—and adults—than are any other kind of their lore. Consequently, they have the greatest *demonstrable* age. For example,

How deep is the ocean?—A stone's throw,

is only a restatement of the 1511 version,

What space is from ye hiest space of the se to the deepest—But a stones cast.

Or this one:

How many balls of string would it take to reach the
moon?—One, if it was long enough.

And the 1511 version:

How many calues tales behoueth to reche frome the erthe
to the skye—No more but one and it be longe ynough.

All other categories are examined with the same meticulous care for examples from older days.

The reader of this volume is immediately struck with the realization that British children have a richer lore than American children have. To a certain extent, however, the apparent paucity in American culture is attributable more to our not having Opies to garner it than to our children's not possessing it. Almost all work on American children's lore and language is fully cited in the Opie's volume; thus in effect it becomes a comparative work of the two nations.

Two kinds of persons will be interested in this thoroughly admirable volume: those who want to go home again, and finding they

cannot go in body must ride the nostalgia train; for them there is many a happy journey here. More important, the serious scholar of children's culture—their acts and the reasons for them—must list it as *sine qua non*.

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Ray B. Browne

FOLKTALES

Lovers, Mates, and Strange Bedfellows. By James R. Foster. (New York: Harper and Brothers, 1960). 208 pp., Notes. \$3.50.

Professor Foster, a retired English teacher, has become charmed with the reading of Old World folktales and through his labor of love has caused to be published this third volume of folktales.

The present volume is a very eclectic gathering of forty tales from not much fewer than forty familiar collections of world folktales from India to Ireland. Since one of Mr. Foster's volumes has a theme of humor (*Great Folktales of Wit and Humor*), so this one has the general motifs of enchantment and metamorphosis. At least ten of the selections are versions of Cupid and Psyche, and there are six or more versions of Cinderella. Here too are a few stories of the evil eye, a few of Irish fairies, and one or two religious tales from the *Gesta Romanorum*.

The selection has enough variety, however, for a few hours of pleasant reading—and re-reading. Where the story has already been turned into English, Mr. Foster has retained the original text, except for some foreign terms explained in parentheses, some shortening and other editing of long stories or tedious passages. Mr. Foster has translated several stories from original collections. His notes cite sources, comment upon the theme, and give a few parallels for each tale. He does not use type or motif indexes. This lack greatly limits the collection for scholarly use.

As Professor Foster says in his Preface: "There was a real need to bring these little masterpieces of folk narrative art out of the old books and journals . . . , and to spread them forth upon mint-new printed pages for all who read to enjoy." The book is designed for the general reader and for free reading in our schools and by our firesides. It is a gem of a collection and will serve this general reading purpose well.

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Leonard Roberts

Nehalem Tillamook Tales. Recorded by Elizabeth Deer Jacobs. Edited by Melville Jacobs. (Eugene, Oregon: University of Oregon Press, 1959). 316 pp., glossary, index. \$3.00.

The Nehalem are a branch of the Salish speaking Indians of western Oregon. This once populous and prosperous tribe has been decimated till in 1934 only one aged woman remained with a knowledge of her native culture and lore. Mrs. Clara Pearson, a full-blood speaker of Nehalem, resident in Garibaldi, Oregon, had in 1931 given ethnological information to Dr. Jacobs, and in 1934 she told the tales in this volume to Mrs. Jacobs. She had heard them from her father and other old men until she was forty years old. At that time there were many customs and taboos connected with the telling of myths. For instance, they could be told only at mid-winter.

Mrs. Jacobs believes that Mrs. Pearson preserved the native style in her English narration. One tale, "Split-His-Own-Head," was also recorded in the Tillamook language as a tester, and appeared very like the English narration. The style was also preserved during the transcript and the editing. The many native words in the narrations appear in simplified spelling, but phonetic transcriptions are listed in a glossary.

However, Mrs. Jacobs arranged the tales in such a way as to fit into the native concepts of three successive time levels. These were the myth age, the transformation era, and the world of today. To the native the boundaries did not appear as tenuous as to the modern reader. "He regarded several actors of the myth age as living on into the third period when things were much as they are today. To be sure, Ice, Rain, and various animal beings who were persons in the myth age were not persons during subsequent epochs. But Wild Woman, South Wind, and others, who even in the myth age lacked animal characteristics, were thought of as living in the third period which includes the very recent past" (p. ix). The Myth Age is subdivided into "Myths about Ice and Others," "Myths about Wild Woman," and "Miscellaneous Myths."

Besides the beings mentioned, there are Younger Wild Women, Wild Man, Thunder Bird, and Fire. The beings reflect the environment, as do the animals, such as Raven, Seal, Black Bear, Beaver, Weasel. Some of the tales reflect concepts of human-animal identity or metamorphosis, as "The Dog Husband" (pp. 22-24), "Black Bear Marries a Woman" (pp. 174-176). Spirits of the dead reappear

frequently—"A Girl Marries a Dead Person" (pp. 34-36), "Two Boys Rob the Dead" who dance (pp. 182-183). Cannibalistic and murderous urges recur in many tales. 'Otter sings—

When I go traveling,
on my traveling trip
I kill people. (p. 100).

In another tale Beaver sings

I am Killing people every day,
I feel so good about it. (p. 107).

Less noble sentiments and less lofty preoccupations predominate. Lust, excrement, deceit are recurrent motifs. The tales are not for the squeamish.

They clearly and honestly reveal native attitudes and many facets of native culture. They were not dramatized during ceremonies, as was the case in British Columbia. In fact, there are rare references to ceremonies, dances and songs. But they express the people. One agrees with Mrs. Jacobs that "a detailed correlation with the culture should be made," as also an analysis and interpretation of the contents and style.

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Gertrude Kurath

NAMES

California Place Names. Second Edition, Revised and Enlarged. By Edwin G. Gudde. (Berkeley and Los Angeles: University of California Press, 1960.) xii + 383 \$10.00.

Even though interest in the origin and meaning of place names in the United States goes back to the earliest days, a systematic study of onomastics has only recently begun. Within the last quarter of a century a gratifying number of articles and books on place names has been published. Most of the articles have appeared in *American Speech* and *Names*, the periodical of the American Name Society, founded in 1952. In 1945 the first historical account of the naming of geographical features of our country appeared in *Names on the Land* by George R. Stewart, revised and enlarged in another edition in 1958. Special studies have also been made, such as Hamill Kenny's *West Virginia Place Names*, Frederic G. Cassidy's *The Place-Names of Dane County, Wisconsin*, published by the American Dialect Society, and *California Place Names* by Erwin G. Gudde, the first edition of which appeared in 1949. The second edition, revised and enlarged, includes many corrections and additions.

Professor Gudde has devoted the greater part of his life to the study of names and particularly to the names of California as evidenced by this excellent volume, which contains the majority of names in current use of any consequence with important information about each, based on years of research and study of histories, documents, surveys, maps, archives, diaries, reports, folklore journals, state papers, early records and writings, registers of voters, indexes of various kinds, biographies, memoirs, atlases, gazetteers, encyclopedias, dictionaries, and manuscript materials. Professor Gudde, as both a historian and philologist, has produced a work of note, one to be followed by future workers in the field.

The volume is easy to use, being arranged alphabetically with necessary cross-references. Pronunciation of unusual names is given according to local usage along with a key which follows the guide to pronunciation in Webster's *Collegiate Dictionary*. The format is attractive. A colored map showing the counties of the state is used as the frontispiece, which is of benefit to the reader in locating places generally designated by county in the text. In this edition a chart in four sheets, showing clearly and vividly the evolution of geographical naming in California, has been added. The first map gives the names about 1800; the second, those applied in the later Spanish period; the third, those applied in the early American period; the fourth, the principal names subsequent to the Whitney Geological Survey (1860-1874). It seems to this reviewer at least that the author has achieved his purpose as stated in the "Preface" of not only presenting the etymology and meaning of the place names but in bringing out in the stories of these names the whole range of California history. These names, often fanciful and colorful, record the past. They tell us about the Indians, the Spanish, the various explorer, missionaries, settlers, gold miners, ranchers, government officials, and real-estate dealers who have bestowed them upon the land for posterity.

One may read of the name of California itself before the important cartographer Mercator in 1569 gave it to the peninsula, now Lower California, from where it spread northward; or of Mount Abbot in Fresno County, named by the Whitney Survey for a distinguished soldier and engineer, Henry Abbot (1831-1927); or of Shirttail Canyon in Placer County, so named, presumably, because a prospector in 1849 was found working there in a shirt only; or of Mount Sill in Kings Canyon National Park, named, in 1896, in memory of Edward R. Sill (1841-1887), a poet and professor of English at the University of California from 1874 to 1882; or of You Bet, the

favorite phrase of a saloonkeeper in Nevada County. These and many, many other geographical names of California with their dates, origin, evolution, circumstances of naming, connection with history, and relation to the landscape are given here, furnishing much information and a great deal of entertainment. All who are acquainted with this volume will look forward to the gazetteer of vanished place names on which Professor Gudde is now working as a supplement to this admirable dictionary of living names.

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Margaret M. Bryant

MUSIC AND FOLKSONG

National Music, by Ralph Vaughan Williams. (London and New York: Oxford University Press, 1934, reprinted 1959.) x + 146 pp.

The Penguin Book of English Folk Songs, ed. by R. Vaughan Williams and A. L. Lloyd. (Harmondsworth, Middlesex, England: Penguin Books, 1959.) 128 pp., preface, notes, bibliography and index of first lines. 95¢.

There are many reasons why *National Music* should never have been reprinted. Ralph Vaughan Williams was one of England's most congenial composers, and he should therefore be remembered for his music. As a writer, lecturer (these are lectures delivered at Bryn Mawr in 1932) and music critic he is less congenial because he is a committed person, and time has told us that his sort of commitment is self-deceptive.

His credo is that, "The art of music above all other arts is the expression of the soul of a nation . . . What I mean [by nation] is any community of people who are spiritually bound together by language, environment, history and common ideals and, above all, a continuity with the past." Without investigation, the thought seems to be a sturdy one, but seen in the light of his endorsement of Wagner in nationalistic terms ("Here is no playing with local colour, but the raising to its highest power all that is best in the national consciousness of his own country"), we can only shudder in remembrance.

National Music is primarily an apologia for the type of music which Vaughan Williams was inspired to write. He was involved in the young British movement, fostered by Elgar, and followed by Percy Grainger, Cecil Sharp and others. It was a conscious attempt to reassert the individuality of English music which had for the most

part been in eclipse since Handel and Haydn invaded Albion's shores. Thus, Vaughan has an ax to grind, but unfortunately, his whetstone dulls. His writing is pleasantly expressed; we have no doubt that we all would have liked to have been friends with this gentleman. But his clouded thoughts and platitudinous expressions ("It is not enough for music to come from the people, it must also be for the people") overwhelm us with boredom.

Beside the fact that nationalism of this variety is a misshapen enormity (thank God, English nationalism of this sort is almost a thing of the past), it can also lead to uninformed judgments. Most pertinent as far as our purposes are concerned is that this talented musician, because of nationalistic bias, had a very distorted view of what folkmusic is. His primary fault is that he does not understand the difference between primitive music and folkmusic. Beyond that, he sees only one side of the interplay between sophisticated and "popular" musical creations, for he will not recognize the facts of "seeping down" from above, but sees folkmusic only as a source of inspiration from which the greatest of composers have derived melodic and spiritual impetus. Because Wesley and Bach used folk melodies for their religious compositions, Vaughan Williams would have us believe that this eliminates the possibility that the folk have ever borrowed similarly from liturgical music, even though the facts tell us otherwise.

Furthermore, the author makes the mistake of analogizing the creation of folksong texts and that of the tunes. We have abundant examples to indicate that the folk change, rewrite, recreate texts to suit their own purposes, but I have never encountered any evidence that a member of the folk invented a new tune. I have no doubt that there have been many new tunes created by the creative musicians among the folk for dancing purposes but not for the purposes of writing new songs to them. The analogy between tune and text bears up in the case of oral changes: they both change because of lapses of memory, mishearing, etc. Perhaps, in the case of tunes, changes also occur because of the physical limitations of the singer. But the analogy breaks down when one looks at folk "creations," for often one encounters new words being written to old tunes, but never where new tunes are written to old texts (unless one considers J. J. Niles, etc., "folk").

If *National Music* represents the limitations of an apologist point of view, *The Penguin Book of English Folk Songs* indicates the benefits that can be derived from the same point of view. This collection (co-edited by the great folklorist A. L. Lloyd) is nothing less than

wonderful, and should serve as an example for all future popular books of folksong. We are given seventy songs, drawn in the main from the *Journal of the Folk-Song Society* and its present counterpart, *Journal of the English Folk Dance and Song Society*. The songs are admirably picked from both the literary and musical points of view; the variety of the moods which the songs strike, and the variety of places and occupations from which they spring make this a wonderfully representative collection. The music is given without any but the most necessary accoutrements. The texts are often compiled from a variety of sources, but the notes in the back give us the equipment to check on the originals if we so desire. The bulk of the notes are extremely informative (one imagines that they were written in the main by Lloyd). This is, then, a book that can sit with equal assurance on the shelves of any self-respecting scholar, as well as "folksinger."

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Roger D. Abrahams

SERIAL PUBLICATIONS

Norveg 7: Tidsskrift for Folkelivsgransking, ed. by Arne Berg, Olav Bø, Svale Solheim and Hilmar Stigum. (Oslo: Universitetsforlaget, 1960). 301 pp.

An increasing number of serial publications concerned with folklore and peripheral subjects have been appearing as annual rather than quarterly journals. Among the most interesting and valuable of these for the American folklorist is *Norveg*, the yearly publication of the Norwegian Institute for Ethnology, for its editors have an attitude toward folklore that is remarkably close to the attitude found in America and, in addition, the journal is bilingual. Most articles, if not in English themselves, have an English summary.

Begun in 1951 under the directorship of the late Professor Nils Lid, *Norveg* has now been issued in seven volumes. The present number, *Norveg 7*, is representative of the general excellence of the journal. Of its eleven articles, six are primarily ethnological in their approach and five are primarily folkloristic. In all fairness, however, it must be noted that the distinction is principally one of subject matter rather than of discipline and no folklorist will feel that the ethnological articles are foreign to his own interests.

The six ethnological items, though not completely representative of the various approaches to the discipline in Scandinavia, are excellent examples of their own kind. Raffaele Pettazzoni, an Italian scholar,

contributes a brief note about "Polycephalic Gods;" Ola Tveiten in an article entitled "Om skukk og skytja i Hosanger" discusses methods of supporting flooring in lofts and outbuildings in a Norwegian district; Olav Bø, first archivist at the Norwegian Folklore Collection, devotes his attention to the beliefs and customs surrounding boxes in which infant abortions were incarcerated, an article entitled "Oskjer i kyrkjemuren"; Vilhelm Kiil in "Fra andvegissúla til omnkall: Grunndrag i Torskulten" describes the effect of a Thor cult upon certain architectural features of ancient northern homes; Otto Blehr contributes a biographical study of a Swedish scholar in "Nils Edvard Hammarstedt og hans betydning for nordisk etnologi"; and Brynjulf Alver, the assistant to the director of the Norwegian Folklore Collection describes "The Ethnographical Museum at the University of Oslo."

The traditionally-trained American folklorist can learn much from the above-mentioned articles, though perhaps he will feel most at home reading those by Pettazoni, Bø, and Alver; he will feel even more at home, however, when he reads the following items which reflect various approaches to oral tradition: "Baansuller i Setesdal: Om bruken av tradisjonelle melodiformler," a discussion by Liv Greni of the use of traditional melody forms in lullabies; "Norwegian Lake and Sea Monsters" by Elizabeth Skjelsvik; the concisely and accurately entitled article discussing the cultural connections and social functions of proverbs—"Ordtak, social funksjon og kultursammanheng"—by Odd Nordland; Butler Waugh's "The Child and the Snake in North America, Aa-Th 285"; and Arne Martin Klausen's discussion of "Joking Relationship: Its Function in Social System."

It is impossible to comment in any detail upon any one of these articles in the space here allowed, though each of the articles is worthy of an extended examination. Attention should be drawn especially, however, to the articles by Olav Bø, Odd Nordland, and Butler Waugh, for the first two can teach us much about how similar materials can be approached in our own country and the last proves the value of the historic-geographic approach to the study of migratory legends.

Norveg has in the past been a valuable journal; its seventh volume shows that it will continue to be one of the handful of folklore and ethnological journals contributing to a high standard of scholarship and readability.

Indiana University
Bloomington, Indiana

W. Edson Richmond

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